

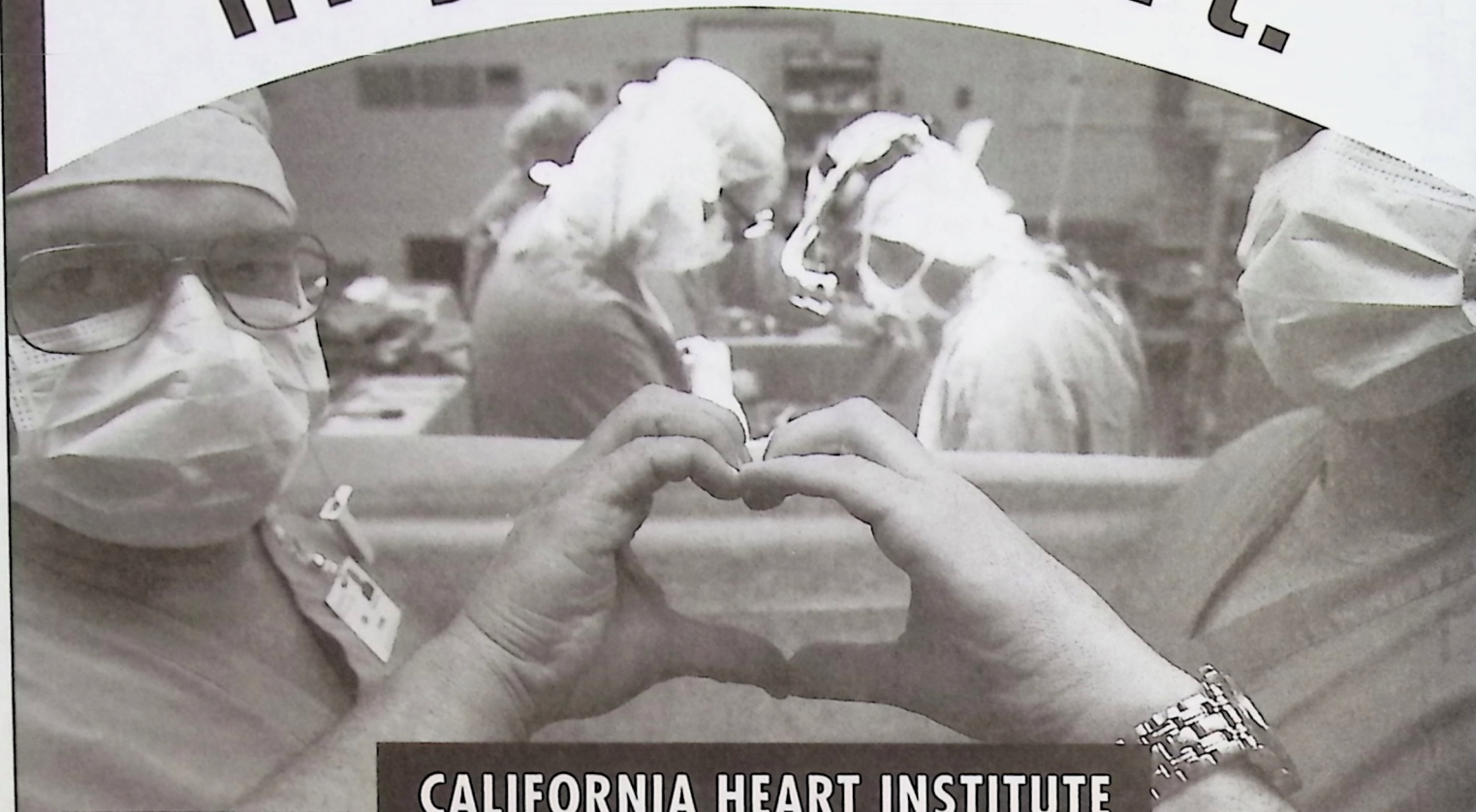


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ON THE COVER

"Tonia's Garden Goddess" by Theresa Sharrar. Sharrar was one Oregon artist participating in a study on how women artists form their identity. See feature, page 8.

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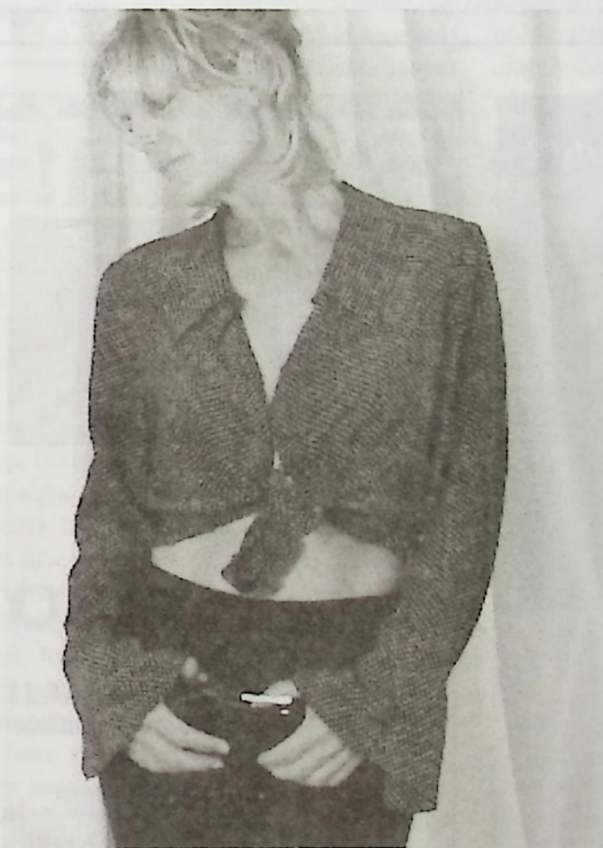
AUGUST 2002

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Contemporary western society has been largely dominated by men, and by a focus on science and technology. In that social climate, artistic women have had challenges in developing themselves and their creative vision. As part of the quest for her own artistic identity, Victoria Christensen studied the growth processes of twenty-five women artists in southern Oregon and northern Arizona. Here, she sheds light on what it takes for a modern women to successfully create her individual artistic identity.



Photographer Dana Palmer captures her own identity in a self-portrait.

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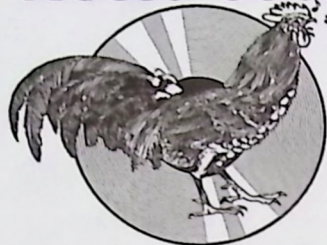
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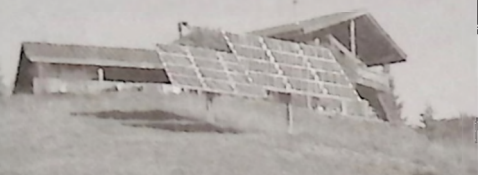
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TUNED IN

Ronald Kramer

Elections and Air Time

Senator John McCain (R-AZ) recently attracted media attention by announcing his intention to introduce legislation which would afford free broadcast air time to political candidates. Cosponsored by Senators Feingold (D-WI), Torricelli (D-NJ) and Congressman Meehan (D-MA), the bill contemplates reforming American electoral politics in two ways. First, the legislation proposes instituting a spectrum tax on all radio and television stations amounting to one percent of each station's gross annual revenues. Additionally, during the six weeks preceding an election, the bill would require radio and television stations to devote at least two hours of air time a week to candidate and issue-centered programming such as debates, candidate interviews or town hall meetings.

The purpose of the spectrum tax on broadcast licensees would be to aggregate a pool of money which would be given to qualified candidates, to use in purchasing air time. Explaining his support of the proposed legislation, Rep. Marty Meehan said: "The costs of modern campaigns have skyrocketed because of the ever-increasing costs of broadcast advertising. The prime beneficiaries of these advertising revenues are broadcast license holders, who enjoy the free use of our public spectrum."

The idea behind the first portion of the proposal, a tax on station revenues and the system of vouchers from those funds which candidates would use to purchase air time, is salutary. The electoral process was never conceived as a profit-making business, which is largely what it has become. The proposed mechanisms, including the tax and voucher system, may not be the best method of achieving the desired objective even if the goal is worthwhile.

The second proposal, however—the

requirement that stations devote program-length air time to covering candidates and issues—immediately caught my eye. Hear, hear!

From the dawn of radio broadcasting the electronic media have been heralded as the single greatest advance in support of democracy. Political scientists, politicians, educators and citizens all welcomed the prospect of serious debate about issues and candidates and the opportunity for all citizens to make informed electoral decisions in the face of that wealth of information. What has evolved instead is a system of marketing candidates

and issues much like any other commodity or service. In advertising there is an old adage: "Sell the sizzle, not the steak," meaning that causing the public to become attracted to the idea of the steak's taste, rather than to the steak itself, is the key to making an advertiser successful.

Hordes of political media consultants have continued to buy into those marketing concepts, so that successful political campaigns now revolve far more around image than substance. And selling political campaigns ten or twenty second ads only foment that trend. Few issues that confront Americans are so simple that they can be reduced to a few seconds of discussion.

While there has been occasional debate about funding politicians' access to air time, using approaches such as the first portion of the proposed legislation, there has been precious little of the latter. One major reason is that air time is vastly more profitable to television and radio stations when sold in ten or twenty second chunks than when sold in five, ten or sixty minute blocks. Stations are also concerned that viewers will ignore more lengthy discussion of issues and that the lower audience levels achieved by such long-form programming

will depress audience levels for the programming which follows (thereby reducing ad revenue from those programs as well).

That argument would be far more convincing if we weren't living in an era when broadcast profits are at all-time highs and when one of the major television networks, NBC-TV, has announced a fall program schedule which includes a reality game show so daring that the promotional ads for the series include the type of blurred bubble over naked body parts that one might expect on a late night Howard Stern program.

Senator McCain and company deserve the gratitude of a nation for seeking to find systems that will help restore meaningful public debate over issues in lieu of immaculately coiffed ten-second candidate image ads mouthing catch phrases.

We can only hope that their fellow Senators and Representatives will sufficiently value meaningful and effective public discourse to help pass this needed legislation. ■

Ronald Kramer is JPR's Executive Director.



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John Darling

The Greening of a Generation

It promises to be a long, hot graduation ceremony on hard bleachers, the second one this week. A part of me hates these. They always make me cry. I imagine (and hope) it will be routine this time and, in a reasonably composed manner, I'll hug Hannah in her new white dress and hair-dresser-fresh curls, then walk out into the June day and get back to work.

Then the kids—eighty graders—start giving talks about their most important thoughts and memories. One girl says she was scared when she moved here and started middle school: but on the first day, all the kids playfully competed to take her out

to lunch and help her feel part of things. It changed her life. It took away her fear and made her belong. She quotes Bob Dylan's song "Dream": "We thought we could sit forever in fun, but our chances really was a million to one." She's trying to thank everyone for the love. Dang, my eyes grow moist.

A boy reads a poem about the walls between us all and how painful they are and how they should come down. I don't have any trouble remembering what he's talking about: the cliques of popular kids, of jocks, brains, hoods (as we used to call them) and those way at the bottom—the withdrawn ones no one really gets to know. We have a much better idea who they are now: abused kids, children of alcoholics, trying and failing to come close to some idea of likable and "normal." This boy is pleading for everyone to look over those walls and realize our commonness and that we all have isolation, no matter how cool we think we are. And we all need love.

I don't have a handkerchief. My chest does a little heave and a little gasp. I'm surrounded by parents and feel quite the idiot.

These kids, they're so completely innocent. They overpower with the authority of truth. They have—what? They have what adults lose—hope. I'm sitting here watching an actual display of this sheer, fleeting, near-shamanic hope, in its pure and completely genuine form—a thing you couldn't for a million dollars buy a seat to see on Broadway or in Disney TV movies (which

actually are doing the best job of any to show real problems, real coping skills and real people working their way through the "stuff" of life to find real love).

Then the little student quartet plays Pachelbel's "Canon", getting most of

the notes right and all of the heart and hope right. I'm actually crying now and the tears and snot are running down my face and I'm wiping it with my sleeve. Then they say they're going to play "Imagine" by John Lennon because "it really expresses our true feelings about the world we want to live in and hope to create as adults."

"Imagine there's no heaven/It's easy if you try." My god, they're saying *that* after being educated in our tax-supported middle school for three years? Cool. Pissing off some conservative parents, I'm sure. But I'm glad they're thinking. I'm more than glad. I feel actual joy. They see something out there in the world twenty and forty years from now, something maybe we don't see. If there's no heaven, then what have we got? This—we've got this world right here with these kids and all this hope.

"Imagine no possessions," they sing. Oh my god! There's a word for that—communism. But suddenly I *am* imagining no possessions. I'm seeing it how they're singing it and I don't see any problem. Of course, they'll never do that. These kids will get those degrees and SUVs and mort-

gages and vacations on credit cards, won't they? And they'll spend their lives working for and maintaining and storing and preening better and better stuff. But, right now, they're seeing though it all. And I'm sitting here knowing it's possible and it's right.

I want to just cry out from my place on the bleachers, do it! Don't lose that! It's what we, your parents, tried to do in the sixties and pass on to you and now doubt: did we make any freaking difference? Yes, we did it, we did what you're trying to do. Then it rises like the sun in my mind: can I even begin to imagine my generation standing here at middle school graduation and saying *any* of this stuff? We'd have been shamed and thrown out of school and vigorously rejected by peers as the weirdest of dorks, the uncoolest of hyper-dweebs.

So then how come *these* kids get to say and sing these things and not be punished and ostracized? Because, dummy, I tell myself, *you* and your generation changed the world. It worked. The sixties worked! It didn't so much make the world safe for pot, tie-dye and old Dylan records as it made us look at everything as if love mattered. Peace and love, brother—it worked. It's here, right in front of me, singing now. We planted a lot of unfamiliar seeds and didn't know what kind of flowers would spring from them.

Scarcely tended by mainstream culture, those seeds grew into a world of conflict resolution workshops, nuclear freezes, laws against hate crimes, mothers against drunk driving, day care at work, seat belts, adult children of alcoholics finding ways back to self-love, people talking routinely about their feelings and personal growth, creek cleanups, indoor clean air, no World War III and parents chronically hugging and saying "I love you" to their children.

After Hannah gets her diploma, that's what I do to her. "Dad," she says, looking around to see if anyone noticed, "*please!*" That hasn't changed. We fought for and gave them a different world, but they're still embarrassed (in public) by our love. I hope they get over it. Hey, I must have picked up some of that from them—hope! ■

John Darling is an Ashland writer and counselor.

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FEEDBACK

Letters to the Editor

Activism is not only for the young, as these two letters indicate. Each responds to material aired on The Jefferson Exchange, JPR's daily call-in program hosted by Jeff Golden, airing on the News & Information Service each weekday from 8-10 a.m., and rebroadcast the same day at 8-10 p.m.

Today you brought Helen Caldicott to the *Exchange*. I managed to pick up the latter half, as interruptions kept me from hearing the whole time. I have been aware of this remarkable woman for many years.

Jeff urges his listeners to "Do what you can do!" So I spent part of my 95th birthday on the phone today. I phoned about ten people known at the RVUUF [Rogue Valley Unitarian Universalist Fellowship] for their dedication to active involvement on causes and committees. I asked—as a birthday present to me—to please listen to the replay in the evening and then try to initiate a protest expression to reinforce Helen's aim to once again get popular protestation movements started, as in the '80s. Younger guys and gals will have to provide the energy. I can do this bit.

Thanks for being—especially in my listening area. May your tribe increase.

Lou Pollard
Medford, OR

I think we have listened to *The Jefferson Exchange* from its inception. As time goes on it gets better and better and usually leaves us with something positive to think about—which is more than you can say for what usually comes over the airwaves. And for those of us in our eighties and nineties, it's the best stimulus of the day. We are grateful for the planning and hosting of each program and for tapping in to the minds and responsive hearts of so many great folk in the area.

Several weeks ago I heard mentioned on your program a disputed plan to cut down trees in an area on or near Siskiyou Blvd. [in Ashland] for the purpose of building a group of "cottages." This piqued my interest, but since I didn't get the particulars I wonder if you could tell me the source of this project and how to get more information...

Daphne Carnochan
Medford, OR

[Editor's note: Keith Henty, producer of The Jefferson Exchange, replied to this request by mail.]

Columnist Les AuCoin is on vacation.
His Jefferson Perspective will return soon.

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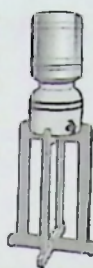
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Forming Artistic Identity

*In a society dominated by men and science,
how do women artists begin to find self and vision?*

By Victoria Christensen



"In the social jungle of human existence there is no feeling of being alive without a sense of identity."

ERIK ERIKSON

Perhaps the most problematic task facing women artists today is the formation of identity—a sense of self and life vision. Because of the high value western society has placed on objectivity and rationalism, women artists and subjective modes of being have had relatively little impact on societal values and directions. The arts are portrayed as dispensable luxuries; schools focus instead on what a scientific and technologically oriented culture views as society's major priorities.

As a woman artist, I've struggled to come to terms with my identity, and borne witness to many others who've experienced similar difficulties. Was this artistic identity something I just put on like a piece of clothing because people told me it looked good, or was it a deeper calling?

A Master's Degree in Sociology provided structure and support for my own study of 25 women artists from southern Oregon and northern Arizona. They represented a diversity of ages, social classes and educational backgrounds; all were involved in intentional creativity with materials or their bodies for expressive purposes. They included painters, print makers, sculptors, poets, creative writers, musicians, dancers, jewelry makers and performing artists.

For these women, forming an artistic identity required a fine balance between inner and outer awareness; between reason and intuition. They spoke of two realities from which they received information about themselves: the external world; and the internal world of intuition, unconscious drives and other cosmic influences.

As I learned, identity first transforms from a "pre-artistic" or "naive" identity to a "neophyte" identity, then later through the "virtuoso" and "authentic" stages. The naive stage, where all artists begin, is an incubation period of four sequential phases: encounter, polarization, individuation and integration.

Encounter

All the women I studied tended to be "other-directed" in the encounter phase: looking outside of themselves for knowledge about who they were, and subordinating their own perceptions and judgments about themselves to others. Family, teachers and instructors, peers and significant others had influence; so did sexism, western scientific ideology, access to resources and time, and age/body issues.

Families strongly influenced the majority of women, particularly those who assumed artistic identities at an early age.



PREVIOUS PAGE: A painting from author Victoria Christensen's own artistic identity quest. ABOVE: "The Circus Bus" by Catie Faryl Levitt, also a participant in this identity study.

Their first creative experiences happened within that context, and family members were the first to notice and encourage or discourage artistic ability. A painter named Katrina said, "When I was little my dad noticed that I loved to draw on anything I could get my hands on. He would always call me his little artist—which, although I didn't realize it at the time, had a profound impact on my identity." Some, however, were raised in families that offered little or no support for creative endeavors. And for those who received support, it wasn't uncommon to receive it while art was still a hobby; but once they voiced an interest in pursuing a career in art, support disappeared. As Melissa noted: "Although my parents found pleasure in my musical abilities, they didn't expect it to ever go beyond a hobby and never encouraged me to pursue a career in music. My

mother diverted her support when I told her I wanted to be a professional pianist. She thought it was great to play for the church choir, but to consider doing it as a career was totally out of the question. In her eyes art wasn't considered a 'real job'." Going contrary to the wishes of parental expectations caused several women an enormous amount of internal conflict and self estrangement—which made it all the more difficult to form an identity.

For those not introduced to art by family, the school system was often their first exposure to creative endeavors. Teachers and instructors played a crucial role in their identification



Photographer Dana Palmer says, "I bask in the emotion, connection and reality of human beings... In the simplest moment, we are all the same. Thank God there are cameras to document such things."

process, particularly high school art teachers. As Shakira noted, "my dance instructor was definitely the most influential role model. She helped build my confidence by giving me constructive feedback and even helped me get into the London Dance Academy." Others mentioned teachers who provided the opportunity to "paint a mural," "enter a writing contest," or "perform in the school play," all of which enabled them to experience themselves as artists.

Social and cultural factors also had a profound impact. Time to delve into creative endeavors and access to resources were two obvious constraints. What to do for work aside from

creative pursuits was an extremely important concern. Unless a woman was independently wealthy or supported by her parents, consistently developing creative talents would require a steady job with flexible hours. However, because so much time was devoted to making a living, time for art was constricted. Most women—especially single mothers—found it painfully difficult to juggle their creative time with work, family, social life, domestic chores, physical fitness, and so on. "I don't know how on earth, with all the expectations put on me, I can possibly be an artist," Suzanna noted. "There just isn't any time to do art. I'm always having to pay attention to everyone else's needs and rarely do I have a chance to take care of myself."

Social class determined not only access to resources, but available creative opportunities. One woman who grew up in poverty explained how she wanted to be a dancer in high school, but the school she was attending didn't offer dance, nor did her parents "have the money to afford private dance classes." However, for women from the middle to upper-middle class, the situation was quite different. One woman from a privileged family confidently stated, "there was never any question of me not pursuing art. I always had the support I needed, both socially and financially." Parents and significant others supported her creative pursuits by giving her art supplies. She had access to quality education and private art lessons.

Several women pointed to Western ideology as a constraint—particularly patriarchal beliefs and ideologies that have contributed to the oppression of women artists. Those most aware of sexism as a cultural constraint tended to be educated, working women, and single mothers. Most assumed that if they chose to be artists it would inevitably be an uphill battle. As Monica put it: "It's hard enough being a woman in our society, much less a woman artist. Because there are so many stereotypes of women as irrational—and of artists as neurotic flakes—people automatically assume you're less qualified. I'm sure if I went around telling everyone I was a male scientist I would receive instant credibility, but as a woman artist, I have to work that much harder for respect and recognition."

Those women with work force experience had quickly discovered that our culture champions science and technology over the arts simply because there are fewer job opportunities for artists. "It is a human tragedy artists aren't supported like they should be," Harriet pointed out. "Artists are like canaries in the coal mine. They bring color and spice to a dull, mechanistic world. It would be a living hell without artists, but because we live in a scientifically oriented culture, the blessings artists bestow are unappreciated. Art is considered frivolous by most people."

It was particularly heartbreaking to learn that in the educational institutions most women attended, the arts were ignored. Several respondents admitted feeling forced to conform to a rational, analytical mode of learning. As Kimberly noted, "In school I was always encouraged to do everything but art. My advisors would tell me to take more math and science, but not once was I encouraged to take more art. This gave me the impression that it wasn't okay to be an artist. I was forced to fit into this mold that never quite worked for me."

Many women held the belief that we're born with creative abilities; but that we're taught to become desensitized. Catie, a painter and writer, said, "I feel like we all have been deformed

and inhibited by our socialization process. As we get older, we're taught to become insensitive and unimaginative—to shut our creative centers down in order to assimilate to society. We are forced to accept a social concept of normality which excludes the free expression of creative imagination."

Polarization

A woman artist self-consciously selects and unconsciously internalizes cues about herself, which at some point become internally inconsistent, or polarized. In my study, most women agreed there was a point when they struggled with contradictory messages about themselves, which caused internal conflict and feelings of anxiety. The degree of polarization was contingent on the degree to which they internalized conflicting messages about themselves. Those who internalized high degrees of polarization experienced more difficulty in forming an artistic identity.

A multitude of themes reflected polarized thinking in the women's self perceptions. Several women expressed confusion over contradictory demands of individualism and conformity. While they were encouraged to be unique individuals who possessed freedom of thought and action, they were also encouraged to act in accordance with established rules and standards. As one woman expressed, "My parents taught me to conform to

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societal expectations and avoid taking risks at all costs. Yet, I was also encouraged to take chances, to be unique, and think for myself. This inevitably created a schism in my self perceptions and caused me an enormous amount of internal conflict."

While most agreed that success was something they valued and hoped to achieve, the decision to assume an artistic identity opposes the success themes emphasized in contemporary western culture. Because women have to contend with the media image of the successful career woman, they are given the message that they too should attain a certain level of success—and that choosing the path of an artist would be going against what society defines as successful. "I have received blatant messages at various times in my life that choosing to be an artist isn't a socially acceptable career, which created all of this internal conflict," Shelly said. "I could either choose to be an artist, which might mean being locked in and committed to a path that would require an enormous amount of risk and self-sacrifice or choose to deny my desires in order to conform to a socially acceptable path of success."

Another polarizing theme was conflict between self and other. The majority of the women, particularly mothers, experienced conflicts between female values they were socialized to adhere to—motherhood, selflessness, nurturing and passivity—and patriarchal values promoting personal gain, autonomy, competition and success. While several valued personal, creative space, they also had a difficult time imagining how they could give themselves over to

creative work without excluding everything else. As Julie put it, "If I am going to be an artist, a true artist, certain aspects of my family life, including my husband, would have to be abandoned." She was ambivalent about being an artist because she thought she might have to sacrifice more than she could sacrifice for art. To her, being an artist meant that she would "never be able to close the door," as it seemed the true artist had to do. She thought the path seemed too "intense" and "draining" for her, given all the other things she wanted to do, like raise a family. She felt she couldn't win. If she acted in accord with the dominant values of the culture, she would be faulted for not being a "good woman," for being "unnatural," for being hard and uncaring; if instead, she followed the cultural dictates for being a good woman, she would risk being devalued by the culture.

Individuation

To maintain a sense of sanity, a woman artist is forced to detach from external influences in order to privately make sense out of conflicting messages she's internalized. Her ability to establish autonomy is contingent on a shift from being outer-directed to inner-directed, an ability to become conscious of desire through reliance on internal cues, and an ability to distinguish others' values from her own.

At some point, each woman has to come to the realization that too much reliance on others for self-definition is detrimental. As one woman noted, "Too much focus outside of myself made me feel out of touch with myself. I came to realize that no one else had the answers. No one else had knowledge that I didn't have. All I really needed to do was shut out the external voices for awhile so I could get in touch with my internal experiences, my internal truth, my internal desires." Ability to establish a sense of autonomy and resolve internal conflict is dependent on ability to discern desires. The process of paying attention to how one experiences herself sensitizes her to internal, intuitive cues, which inevitably serve as a confirmation of desire.

In the women's experiences, intuitive cues occurred on physical, emotional, intellectual and spiritual levels, triggered by seeing, hearing, smelling, tasting and touching, most likely during the creative act. The sensations acted as catalysts. Some women recalled intense moments when they experienced clear physical and neurological changes: a quickened heart beat, dizziness, a loss of time and appetite, electric shocks throughout the body, butterflies in the belly.

Some also spoke of intense, psychological experiences as emotional cues. Several mentioned feeling entranced by a feeling of "flow," which was described in almost identical terms by various women, regardless of the activity that produced it. They described this state as a highly focused state of consciousness where action felt automatic and effortless. A creative writer described her interpretation of flow: "There have been those moments when I'm writing where everything is jelling—flowing in a continuous train of thought. I'm totally immersed in my work—concentrating on the characters, on how the story is evolving, on the words that are coming out. I've completely lost my sense of time and completely enraptured and caught up in what I'm doing. I can be so saturated

CONTINUED ON PAGE 17

A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this new book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

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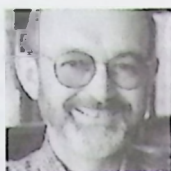
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NATURE NOTES

Frank Lang

Bats

Scan the skyline about dark on a warm summer evening and you may see small, winged, swallow-sized animals flying about in a most unbirdlike fashion. They are flying mammals: bats, easily recognized but much maligned, and poorly understood. For many humans, bats evoke fear and repulsion based on fable, myth and ignorance.

Bats are a distinct group with more members than any other mammal assemblage except rodents. Of the 40 different species of bats found in North America, north of Mexico, 15 are found in Oregon and northern California. Like other

mammals, including humans, bats possess hair, milk glands, and give live birth. Unlike other mammals, they have wings and are capable of true flight. Their wings are formed by a double layer of skin stretched over the arm and elongated fingers. The membrane also extends to the hind legs and, in most species, between the legs and connecting with the tail. These membranes are not only used for flying, but also as a scoop for capturing insects in flight.

Some bat myths: Bats are blind. Not so. Bats see well enough for on-site selection of a roost spot and in certain interactions with other bats. But bats are nocturnal. How can they capture prey or avoid flying into things in the dark? Bats get around by echolocation. They emit ultrasonic sound waves, above the range of human hearing, which bounce off solid objects, including moving insect prey. The sound bounces or echoes back to their highly sensitive ears, and their brain interprets size and distance and location from what is heard. Bats' ability to function in total darkness makes them alien and mysterious to many of us.

Bats do not have a special liking for women's hair. They might accidentally touch human hair while pursuing small

insect prey, or while maneuvering in a small cave or room, but they have no special liking.

Bats do not all live in caves. One of our bats uses caves during daytime, and one uses the foliage of trees. The other species rest in crevices or cavities in trees or rocks, or, to the dismay of some humans, in similar cracks and crannies of buildings and bridges. If you try to exclude the bats by sealing up their entries, make sure the bats are out, not in.

All bats do not carry rabies. In fact, less than 1/2 of 1% of bats—no more than any other wild mammal—carry the dis-

ease, and chances of contact are extremely small. Bats that are flopping around on the ground or engaged in feeble mid-day flight are probably sick and should be avoided.

More enlightened people try to attract bats to their homes or nearby environs by putting up carefully designed bat houses, because we know that bats are natural insecticides that consume literally millions of insects. So look beyond Dracula, vampires, and Batman and see bats for what they are—unique and interesting mammals that play a vital role in the web of life on this planet.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Britt Festivals Dances Into Its 40th Year

By Kelly Gonzales

Now in its 40th year, Jacksonville's Britt Festivals has become one of the Pacific Northwest's premiere outdoor summer performing arts festivals. As most local residents are aware, Britt is located in the historic gold rush town of Jacksonville, and presents dozens of summer concerts, featuring world-class artists in jazz, folk, country, pop, dance, and classical music. The concerts are presented and sponsored by the Peter Britt Gardens Music & Arts Festival Association. Dance enthusiasts will be especially pleased this year with the three outstanding dance performances scheduled in August.

The Séan Curran Company performs on Thursday, August 22 at 8:30 p.m. Séan Curran was a favorite dancer of the Bill T. Jones/Arnie Zane Dance Company for 10 years and a former cast member of STOMP. Curran's contemporary dance company presents dances featuring his signature virtuosity, complex musicality and powerful emotion. With scores ranging from traditional Irish Mouth Music, early 20th Century chamber music, to contemporary composers such as Sheila Chandra and Seamus Egan, the company's eclectic repertory includes group works as well as Curran's renowned solos.

Curran has attained national recognition with his second commission for Trinity Irish Dance Company and his choreography for the Broadway show, James Joyce's *The Dead*. He received a New York Dance and Performance Bessie Award for his performance in *Secret Pleasures*.

The Suzee Grilley Dance Ensemble graces the Britt stage next, on Friday, August 23 at 8 p.m. Founded in 2001 by Suzee Grilley (former member of Nikolais Dance Theatre with whom she toured the world), the Suzee Grilley Dance Ensemble features a dynamic



The Suzee Grilley Dance Ensemble, performing at Britt on August 23.

and emotionally rich collection of dance works. Grilley's work often integrates the circular, sweeping and upside down movements of capoeira.

The Suzee Grilley Dance Ensemble (SGDE) is comprised of women 14 to 42 years old. Although of various backgrounds their common ground is

a love of dance, athleticism and kinetic exuberance. Grilley's choreography explores the personal and the universal, the entertaining and the evocative.

On Saturday, August 24 at 8 p.m., Dayton Contemporary Dance Company and The Dirty Dozen Brass Band present an exhilarating evening of live New Orleans brass band jazz music and contemporary modern dance, appropriately entitled *When the Spirit Moves*. They perform a series of

vignettes celebrating the lineage and essence from which these two uniquely American forms of contemporary art emerged, and shaped by the rich culture of New Orleans—a culture where African influenced traditions have remained largely intact.

Founded in 1968, DCDC is the oldest modern dance company in Ohio and one of the largest companies of its kind between Chicago and New York City. They have won national and international acclaim and are renowned for powerful, artistic performances, a diverse repertoire of works by world class choreographers, and excellence in educational programming.

The Dirty Dozen Brass Band has been changing the face of traditional brass bands for more than 30 years. The group blends traditional jazz with R&B, bebop, funk and pop to create a distinctive sound that includes interweaving horn lines, explosive solo breaks and a funky back beat.

For information about Britt's complete 2002 season visit Britt on the web at brittfest.org or call 541-773-6077 or 1-800-882-7488.



The Healing Arts

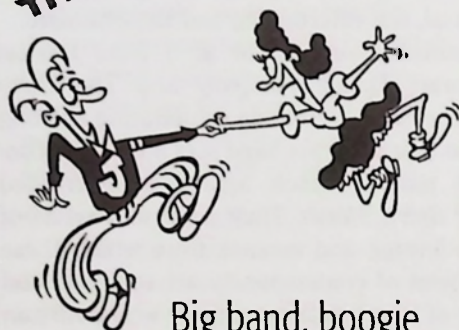
Join Colleen Pyke each Sunday afternoon when she talks with healers who are leaders in their field, whether it's conventional medicine, psychotherapy or complementary and alternative therapies.



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Rhythm & News



INSIDE THE BOX

Scott Dewing

Bluetooth Bites and Cellular Teeth

Besides a few bad puns, I've got a couple of new technological advancements for you to chew on. They both incorporate teeth, one quite literally, the other having something to do with a 10th century Viking who reportedly ate far too many blueberries. Both of these technologies are going to change the way we live, work and communicate. Some of you will find all this to be quite exciting and cool; others may simply say, "Wow, the future really bites."

The Viking in question was Harald Blåtand. I have no idea how his last name is pronounced nor what the little circle above the

"a" is for, but loosely translated out of Danish his name supposedly means "Bluetooth". Old Bluetooth is credited with uniting Denmark and Norway. He may have gotten his name because of his dark hair (quite rare for a Viking), but according to popular legend, he got his name because of his blue teeth, which had become stained from eating more blueberries than a bird. Whether it was his dark hair or the blueberries, we'll never really know for sure, but that doesn't matter. What matters is that eleven centuries later, a Swedish-based company called Ericsson began spearheading the development and implementation of a new technology with the curious name of Bluetooth™. Bluetooth is a wireless technology that uses short-range radio signals to transmit data across short distances, promising to simplify communication and synchronization between digital devices. According to Ericsson's Web site, www.ericsson.com, "The [Bluetooth] technology will replace many of the proprietary cables we use in the home and office to connect devices together: telephones, printers, PDAs, desktop and laptop computers, fax machines, keyboards, joysticks—almost

any digital device that uses the Bluetooth wireless technology chip will be able to take advantage of the technology."

When I first heard about Bluetooth several years ago, I remember thinking, "Big deal. Another hyped up wireless technology with a goofy name." But Bluetooth has survived its initial hype, matured into a technology standard, and is finally poised

to sink its technical teeth into a worldwide market. Why am I so excited about Bluetooth? Because I hate the tangle of cables that make up the last few feet of computing. I hate crawling around under desks, fishing for key-

board and mouse cables then blindly plugging them into the backs of computers. The undersides of desks are dark, dirty and disgusting places populated by dust, hair, fingernail clippings, food crumbs, boogers and other gross material that I sincerely wish none of the aspiring computer professionals who follow me will ever have to encounter. Bluetooth comes a few years too late for me, but it may save others from these horrors. With Bluetooth, all peripherals would "automagically" communicate wirelessly with the CPU and with one another.

There are many other applications of Bluetooth. My cell phone has a headset, which is very handy when I'm talking on my cell phone and want to be doing something else too, like *driving*. The problem, however, is the pesky wire that connects the headset to my phone. It gets twisted and caught in the seatbelt and easily unplugged from the phone. I have already contemplated the near-comic irony of getting in a car accident while fiddling with my "hands-free" headset. Bluetooth gets rid of this pesky wire. The headset communicates wirelessly with the cell phone.

THE FUTURE

IS COMING TO

A MOUTH NEAR YOU.

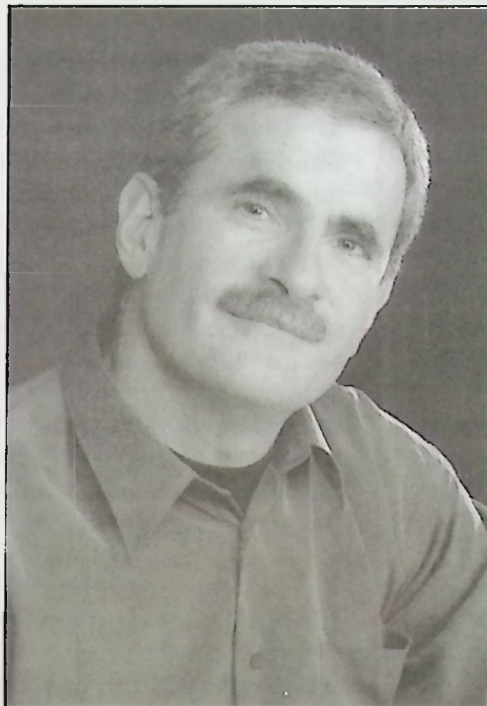
Bluetooth promises an automated, wireless and seamless future. With Bluetooth, you could walk past a restaurant and get the menu along with the day's specials delivered directly to your cell phone or PDA. You could place your order before you even got seated. With Bluetooth, you could go to the grocery store, load up your groceries and just *walk out the door*. How could this be? Because all the products you've selected have a Bluetooth wireless chip embedded in their packaging that has already wirelessly transmitted the price and quantity to the "checkstand". Your debit/credit card also has a Bluetooth chip in it that wirelessly processes payment as you leave the premises. In addition, the grocery store's product inventory is instantly updated. When quantity for a particular product goes below a predefined level, new product is automatically ordered. Oh, and if you decide to walk out of the store without paying, good luck trying to get away with it as the items you've stolen will communicate their location to Bluetooth wireless chips embedded in every traffic light.

The world of wireless communication begins to get really interesting when Bluetooth technology gets incorporated into a real tooth. No, I'm not making this stuff up. A new design for a tooth implant that receives signals from radios and cell phones is currently on display at the Science Museum in London. "Installation" of this technology will supposedly be a "relatively minor procedure" with a micro-vibration device and a wireless receiver being implanted into a natural tooth during routine dental surgery. With your jawbone serving as an antenna, sounds are transferred from the receiver-tooth into the inner ear by bone resonance. Music, cellular communications, alarm clock, news, etc., could all be piped directly to the inner ear without any external sounds. The receiver implant is designed to work in tandem with either a dedicated device or a modified cell phone that would pick up the long distance signals and transmit local signals to the receiver-tooth. Bluetooth is what would enable all the short distance communication between the receiver-tooth and other devices. As with all technology, however, there could be drawbacks. "We realize that having unwanted sound information arriving directly into the user's brain could resemble technological schizophrenia, therefore

CONTINUED ON PAGE 31

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at **552-6782** in the Medford/Ashland area and at **1-800-838-3760** elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County and AM1280 in Lane County. For the guest schedule see our web site at www.jeffnet.org/exchange.

www.jeffnet.org/exchange

Michael Feldman's

Whad'Ya Know

All the News that Isn't

U2's Bono traveling with Treasury Secretary O'Neill has opened up opportunities for a host of celebrities in government: J-Lo will travel with Colin Powell, Celine Dion will shadow Condoleezza Rice, the Back Street Boys will fan out throughout the FBI, Snoop Doggy Dog will dog the heels of Donald Rumsfeld, and Pavarotti will go into hiding with Dick Cheney.

Increase in terrorist chatter traced to the administration.

Donald Rumsfeld provides reassurance to the nation, saying there will be a terrorist nuclear attack and there's nothing we can do about it. Shouldn't we be holding hands and singing "Kumbaya?"

The Pentagon is training bees to sniff out bombs; the only drawback: exploding honey.

Stripper's child returns to Christian school while the pastor finds a few things for her to do around the rectory.

Paul McCartney weds; Father Mackenzie picks up the rice in the church where the wedding has been.

House votes to end death tax but leaves death on the books; Senate bill eliminates death but leaves the tax—will be worked out in committee.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



ON THE SCENE

Felicia Thomas-Lynn

Reporting from the World's Danger Spots

National Public Radio correspondent Jacki Lyden says she is at a wonderful place in her life. Lyden, a Waukesha County native, is a foreign correspondent for NPR and alternate weekend host of *All Things Considered*. Her critically acclaimed memoir, "Daughter of the Queen of Sheba," is being made into a movie, with Meryl Streep portraying her mother and Gwyneth Paltrow as Lyden. Lyden began her career with NPR in Chicago in 1981 and has covered stories including the American farm crisis, the conflict in Northern Ireland and most recently the war in Afghanistan.

Q. You covered the terrorist attacks on the World Trade Center. What was that experience like?

A. From the very first moment, I was called by my brother who lives in Delafield [Wisconsin]. I was home in Brooklyn. My direct line of sight out of my back window was the World Trade towers. I could see the smoke. I bicycled over there. It was sort of like being in an accident and not losing consciousness. It was horrifying, almost incomprehensible, but on one hand I was not surprised that something awful had happened here. I had been to a lot of places where unthinkable, awful things had happened.

Q. You recently covered the war in Afghanistan. Were you ever in any immediate danger? As a female journalist, was it difficult to get information?

A. I don't think I was in any immediate danger. Kabul isn't a particularly threatening environment. However, I think we had a little more sense of security than we should have, looking back. When I got there, the Taliban hadn't even been gone a month. I felt like it was the other end of ground zero. It was very interesting. Over and over, I feel that it is a plus to be a

female journalist. In so many of these cultures, you get access to the women in a way that men don't. The women tell you a story beyond where the front line is.

Q. Did you have any input into the movie being made from your book?

A. Yes. I've been working pretty closely with the scriptwriter. I've had a chance to look at the script and object to things that I frankly didn't think worked. I've been really privileged. They've done an amazing adaptation. I hope to have a cameo role.

Q. You appeared, along with your mother, on the Oprah Winfrey talk show to discuss your book, and what it was like growing up with a manic-depressive mother. What was being on the show like?

A. It was very amazing. In terms of American podiums, Oprah has absolutely one of the best pulpits. To be there was a really heavy experience. I have to say, though, that I was frustrated. She could have done much more on the topic of undiagnosed mental illness and how that affects the family. It was odd. I was pleased that we had reached so many viewers and yet, I really didn't feel that I could make as persuasive of a case as I wanted to.

Q. Where do you see yourself 10 years from now?

A. I want New York to remain my personal capital. I'm very much living the life that I want to live. I'm working on another book right now. It's "Lost and Found in Baghdad." It's going to go over about 15 years of travel to the Middle East and other places. It's not so much about the wars or the conflicts. It's about the people who make your life whole in each of these places. It's kind of about finding yourself in places where you mostly feel lost.

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ARTISTIC IDENTITY *From p. 11*

in it that there's no future or past... just being in the moment without any regard for the words I'm using."

Some even recalled profound transcendental experiences or spiritual cues, which strongly influenced the shaping of their identities. Those who experienced these intuitive cues believed the source was cosmic, which the women referred to as "the Divine," "God/Goddess," "Muse," "Spirit Guides," and "the Universe." These spiritual cues spoke to women in different ways. Some experienced them during the creative act; others received clear signs or messages in life circumstances. A poet described a transcendental experience she had while walking in the park: "It was a moderate spring morning, and I was thinking about my life—not sure about what I wanted to do—and feeling a lump and cry in my chest and I just let it go, accepted it and the sadness and pain attached to it. I saw a large elm tree next to me and stopped for a minute and touched the coarse bark and looked up into its spreading branches high above me, and started making up a poem about needing a tree for a friend at forty... and I kept walking, making up the poem. And within a few minutes I was caught up in awe of the beauty and larger goodness of life and felt very happy and full and grateful and aware of God's presence in my life then and always. I knew at that moment that there is love and hope. All the words that came to me were so potent and loving...they spoke to me as if they were not my own. It was as if this loving essence was speaking to me through the poem and was trying to show me that the need to express myself through poetry is what I truly desire—it is what my soul calls me to do."

To establish a sense of autonomy, a woman has to become aware that she's a product of social programming to distinguish internalized beliefs of others from her own. One woman said, "I remember a point in my life when I had to really work hard to break out of my conditioning. It was like busting through a thick shell. It was difficult and painful at times, but it completely changed my self perceptions." Ability to become conscious of desire through intuitive cues allows a woman to know what it is she values, in contrast to what others or society values. Her ability to individuate enables her to become autonomous in decision making.

Integration

Cultivation of new beliefs and values allows for a consecration of conflicting polarities. To merge inner and outer awareness, though, another shift has to occur, from inner-directed to inner- and outer-directed. By bridging submerged emotions, intent, and desire with the intellectual, objective, social world, an artist is able to bridge the chasm between self and world. However, before she can fully integrate an artistic identity, she has to first empower herself with choice and transcend limiting either/or, polarized beliefs. "So often we want to create something, but we choose beliefs that actually sabotage our success," Monica explained. "I finally came to realize that I wasn't a victim of circumstance; rather, I had the power to choose who I wanted

to be and how I wanted to define my life. Thus, I made a conscious decision to choose art, because if I didn't, my creativity would have been devoured."

By cultivating new values and beliefs that allow for integration, an artist avoids false dichotomies. For instance, instead of remaining stuck in the polarized belief that individuality would be sacrificed by conforming to society's rules and expectations, some women came to realize that becoming an artist required a mixture of both conformity and non-conformity. They came to realize that although they had to conform to society's standards in order to accomplish certain tasks, it was important to remain autonomous in order to sustain creative energy. Also, some completely redefined what success meant to them. Rather than defining success as synonymous with accumulating material possessions

and status, they chose to base their definition on more attainable things such as internal contentment and personal happiness. They learned to accept failure as a necessary part of their success as artists.

Integrating an identity also means choosing beliefs that bridge the gap between self and other. Rather than succumb to selfless conditioning that says women should deprive themselves of their

own needs in order to meet the needs of others, some found other ways of being an artist and a woman. For example, integrating art into the fabric of life itself helped to resolve the conflict between the demands of the world and internal desires. "I've come to accept that there is no creativity apart from the demands of life," one said. "They are embedded in each other." Alongside concern for self and art, other related concerns need to be attended to.

An artistic identity is born when a subconscious synthesis between self and world occurs, which forces the identity to emerge into conscious awareness. It is in this breakthrough moment when the naïve artist becomes the neophyte.

An artist's commitment to her new identity is fickle, though. The neophyte, by and large, is still not developed enough as an artist to fully assimilate her new identity. And an artistic identity is never fixed, but continues to evolve. Like any other pursuit, dedication and commitment is required to experience its deeper and more complex aspects—to reach the virtuoso and the authentic stages.

For these twenty five women, art and the process of becoming an artist was intensely important. Each possessed a deep need to understand self and world, and art was a means to do so.

My research suggests that we must begin to think dialectically about identity; that identity exists in a system of influences and requires the complex coordination of these influences. The formation of identity is a natural, inherent and subjective process; it is also inseparably intertwined with social reality. It is both self-created and socially constructed.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR/KSRS/KNYR/KSRG/KOOZ/KNHT

Each week until the return of the Metropolitan Opera broadcasts at the end of November, host Don Matthews will present great operas from the library of JPR, from his own collection, and from opera lovers in the State of Jefferson. The season includes such classic recordings as *La Fille du Régiment* with Joan Sutherland and Luciano Pavarotti; *Peter Grimes* with Jon Vickers; and the 1957 recording of *Der Rosenkavalier* with Elizabeth Schwarzkopf as the Marchallin and Herbert von Karajan conducting. Also featured are lesser-known works such as *Ruy Blas* by Filippo Marchetti and Handel's last Italian opera *Deidamia*. Tune in Saturday mornings at 10:30 a.m.

News & Information Service KSIK / KAGI / KTBR / KRVM

The Healing Arts, hosted by JPR's Colleen Pyke, has begun its new expanded format on Sundays at 5 p.m., as part of a medical block of programming. This month, each full-hour program will feature conversations with very different authors. One week, Colleen will talk with Barbara Glacel, PhD, author of *Hitting the Wall: Memoir of a Cancer Journey*. Dr. Glacel was diagnosed with breast cancer while she and her husband were stationed in Belgium. A successful businesswoman, Glacel tells the story of living with cancer and having surgery in a foreign land. Susan Weed, herbalist and author of *Menopausal Years*, is another of Colleen's guests; she'll give listeners tips on how to proactively approach that changing time of life. And Mary Rose O'Reilley, self-proclaimed "Quaker Buddhist Farmer," talks with Colleen about her journey into self-discovery while living on a sheep ranch and studying Buddhism in France. The *Healing Arts* follows *Zorba Paster on Your Health* each week on the News & Information Service.



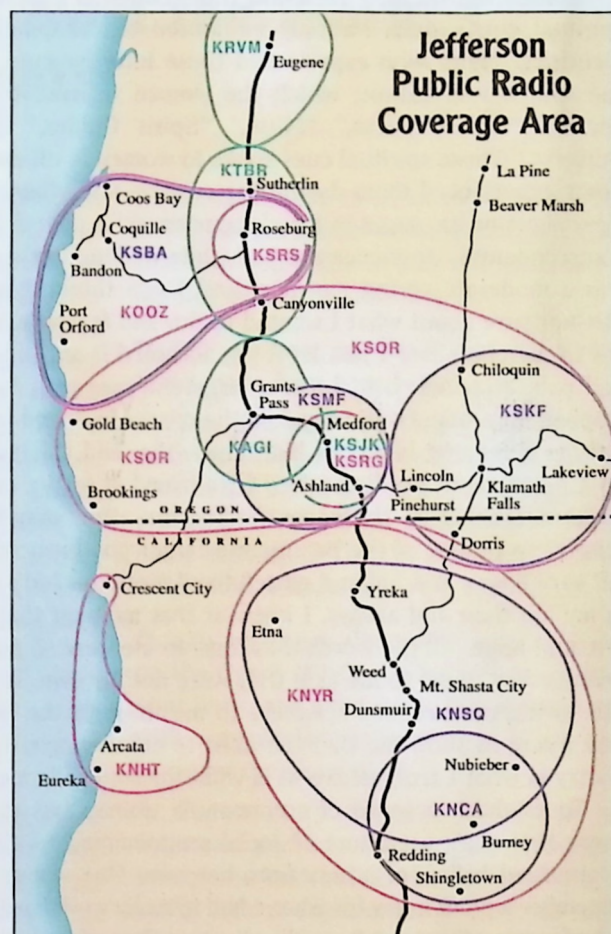
Colleen Pyke

Volunteer Profile: Kay Tamashiro



Originally from Kauai, Hawaii, Kay relocated to Ashland to attend Southern Oregon University. She recently earned her degree in Music/Business, and is interning at The Britt Festivals in Jacksonville. She's been volunteering at Jefferson Public Radio for a little over a year; currently, she's rebroadcast engineer for *The Jefferson Daily* each Wednesday evening.

Kay says what drew her to JPR was the Classics & News Service. She says, "I volunteered during my first year in college, and learned so much history behind various composers. It was great, because I'd grown up playing classical music on the piano. Hearing the background of the composers, and their music, was enriching."



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for
translator communities
listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KOOZ 94.1 FM
MYRTLE POINT

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	Millennium of Music
12:00pm	NPR News	10:30am	St. Paul Sunday
12:06pm	Siskiyou Music Hall		11:00am
4:00pm	All Things Considered	2:00pm	Siskiyou Music Hall
		3:00pm	Indianapolis On the Air
		4:00pm	3:00pm
		5:00pm	Car Talk
		5:30pm	4:00pm
		7:00pm	All Things Considered
			5:00pm
			To the Best of Our Knowledge
			7:00pm
			State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	<div>N. CALIFORNIA STATIONS ONLY:</div>	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		3:00pm Le Show
8:00pm Echoes	11:00am Car Talk	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	12:00pm West Coast Live	5:00pm All Things Considered
	2:00pm Afropop Worldwide	6:00pm Folk Show
	3:00pm World Beat Show	9:00pm Thistle & Shamrock
	5:00pm All Things Considered	10:00pm Music from the Hearts of Space
	6:00pm American Rhythm	11:00pm Late Night Jazz with Bob Parlocha
	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

Monday through Friday		Saturday	Sunday	
5:00am	BBC World Service	5:00am	BBC World Service	
7:00am	Diane Rehm Show	8:00am	To the Best of Our Knowledge	
8:00am	The Jefferson Exchange with Jeff Golden	9:00am	Studio 360	
10:00am	Public Interest	10:00am	West Coast Live	
11:00am	Talk of the Nation	12:00pm	Whad'Ya Know	
1:00pm	To the Point	2:00pm	This American Life	
2:00pm	The World	3:00pm	A Prairie Home Companion with Garrison Keillor	
3:00pm	Fresh Air with Terry Gross	5:00pm	Rewind	
KRVM EUGENE ONLY:		6:00pm	Fresh Air Weekend	
3:00pm	The Tavis Smiley Show	7:00pm	Tech Nation	
4:00pm	The Connection	8:00pm	New Dimensions	
		9:00pm	BBC World Service	
		11:00pm	World Radio Network	
			5:00am	BBC World Service
			8:00am	To the Best of Our Knowledge
			10:00am	Studio 360
			11:00am	Sound Money
			12:00pm	Prairie Home Companion
			2:00pm	This American Life
			3:00pm	Rewind
			KRVM EUGENE ONLY:	
			3:00pm	Le Show
			4:00pm	Zorba Paster on Your Health
			5:00pm	Healing Arts
			6:00pm	What's on Your Mind?
			7:00pm	The Parent's Journal
			8:00pm	People's Pharmacy
			9:00pm	BBC World Service
			11:00pm	World Radio Network

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: alan@jeffnet.org

CLASSICS & NEWS SERVICE

KSOR 90.1 FM ASHLAND KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND KOOZ 94.1 FM MYRTLE POINT KNHT 107.3 FM RIO DELL/EUREKA

MONDAY-FRIDAY

5:00am-6:50am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

NPR News

12:06pm-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekend magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

5:00pm-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00am-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

JPR Saturday Morning Opera

Hosted by Don Matthews.

2:00pm-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

Siskiyou Music Hall

4:00pm-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

Common Ground

5:30pm-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00am-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00pm-3:00pm

Indianapolis On the Air

3:00pm-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00pm-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates August birthday

First Concert

- Aug 1 T Alfvén: *Midsummer Vigil*
- Aug 2 F Beach: *Suite on Irish Melodies*, Op. 104
- Aug 5 M Copland: *Sonata for Violin and Piano*
- Aug 6 T Glazunov: *The Sea*, Op. 28
- Aug 7 W Bantock*: *The Witch of Atlas*
- Aug 8 T Chaminade*: *Pieces for Two Pianos*
- Aug 9 F Hahn*: *Le Bal de Béatrice d'Este*
- Aug 12 M Biber*: *Mensa Sonora*
- Aug 13 T Boyce: *Concerto Grosso in e minor*
- Aug 14 W Janáček: *Mládá*
- Aug 15 T Coleridge-Taylor*: *Valse-Suite*, Op. 71
- Aug 16 F Boccherini: *Cello Concerto in B-flat*
- Aug 19 M Bach: *Partita II*, BWV 826
- Aug 20 T Debussy: *Clare de Lune*
- Aug 21 W Giannini: *Variations on a Cantus Firmus*
- Aug 22 T Spohr: *Fantasy and Variations*, Op. 81
- Aug 23 F Moszkowski: *Three Piano Pieces*
- Aug 26 M Pärt: *Fratres for Winds*
- Aug 27 T Coates*: *London Suite*
- Aug 28 W Pisendel: *Sinfonia in B*
- Aug 29 T Nin-Culmell: *Tonadas*, Vol. 1
- Aug 30 F Stravinsky: *Violin Concerto in D*

Siskiyou Music Hall

- Aug 1 T Bizet: *Symphony in C*
- Aug 2 F Bliss*: *Miracle in the Gorbals*
- Aug 5 M Beethoven: *Sonata for Piano and Violin*, No. 10
- Aug 6 T Paderewski: *Symphony in b minor*, "Polonia"
- Aug 7 W von Weber: *Quintet for Clarinet and Strings*, Op. 34
- Aug 8 T Mendelssohn: *Symphony No. 3*, "Scottish"
- Aug 9 F Paganini: *Concerto No. 4 in d minor*
- Aug 12 M Brahms: *Variations on a Theme by Haydn*, Op. 56a
- Aug 13 T Schubert: *Quintet for Piano and Strings*, "Trout"
- Aug 14 W Beethoven: *Concerto for Violin and Orchestra*, Op. 61
- Aug 15 T Brahms: *Symphony No. 4 in e minor*, Op. 47
- Aug 16 F Hummel: *Quartet in E-flat major*
- Aug 19 M Rachmaninov: *Piano Concerto No. 4 in g minor*, Op. 40
- Aug 20 T Mozart: *Symphony No. 41 in C*, K.551, "Jupiter"
- Aug 21 W Gershwin: *Symphony in F*
- Aug 22 T Debussy*: *Preludes*, Book 1
- Aug 23 F Debussy*: *Preludes*, Book 2
- Aug 26 M Gershwin*: *Fantasia for Violin and Orchestra on Porgy and Bess*
- Aug 27 T Bernstein*: *Serenade after Plato's "Symposium"*
- Aug 28 W Rachmaninov: *Symphony No. 3 in a minor*
- Aug 29 T Wallace: *Creation Symphony*, in C-sharp major
- Aug 30 F Suk: *A Summer's Tale*

HIGHLIGHTS

JPR Saturday Morning Opera

August 3 • *Death of Klinghoffer* by John Adams
James Maddalena, Janice Felty, Thomas Hammons, Thomas Young, Eugene Perry, Sanford Sylvan, Stephanie Friedman, Sheila Nadler, Orchestra of the Opéra de Lyon, Kent Nagano, conductor.

August 10 • *La Fille du Regiment* by Gaetano Donizetti
Joan Sutherland, Luciano Pavarotti, Monica Sinclair, Jules Bruyère, Spiro Malas, Eric Garrett, Edith Coates, Alan Jones, Orchestra and Chorus of the Royal Opera House, Covent Garden, Richard Bonyng, conductor.

August 17 • *Peter Grimes* by Benjamin Britten
Jon Vickers, Heather Harper, Jonathan Summers, Elizabeth Bainbridge, Teresa Cahill, Anne Pashley, John Dobson, Forbes Robinson, Patricia Payne, John Lanigan, Thomas Allan, Richard Van Allan, Chorus and Orchestra of the Royal Opera House, Covent Garden, Sir Colin Davis, conductor.

August 24 • *La Rondine* by Giacomo Puccini
Angela Gheorghiu, Roberta Alagna, William Matteuzzi, Inva Mula, Alberto Rinaldi, London Voices, London Symphony Orchestra, Antonio Pappano, conductor.

August 31 • *Semiramide* by Giacino Rossini
Joan Sutherland, Marilyn Horne, Joseph Rouleau, John Serge, Patricia Clark, Spiro Malas, Leslie Fyson, Michael Langdon, The Ambrosian Opera Chorus, The London Symphony Orchestra, Richard Bonyng, conductor.



Saint Paul Sunday

August 4 • Leif Ove Andsnes, piano
Claude-Achille Debussy: *Estampes*
Franz Liszt: *Deuxième année: Italie*
Johannes Brahms: *Intermezzo in B flat major*, Op. 117, No. 2

August 11 • *Romanesca*
Biagio Marini: *Romanesca*
Giovanni Antonio Pandolfi: *Sonata "La Cesta," Op. 3*, No. 2
Antonio Vivaldi: "Manchester" *Sonata No. 4 in D major*, RV 755
Heinrich Biber: *Sonata III*

August 18 • Christian Tetzlaff, violin; Tanja Tetzlaff, cello
Johann Sebastian Bach: *Sonata No. 1 in g minor*, BWV 1001
Zoltán Kodály: *Duo for violin and cello*, Op. 7

August 25 • *Bergen Woodwind Quintet*
Giuseppe Maria Cambini: *Quintet No. 2*
David Maslanka: *Quintet No. 2*
Endre Szervánszky: *Bläserquintett-Fuvósötös -I.*
Adagio-Allegro

From the Top

August 3 • *From the Top* travels to The Lone Star State with a trip to The Big D. This show features members of The Greater Dallas Youth Orchestra, along with talented performers from the surrounding area and far afield.

August 10 • A trip to Fort Worth brings a new assembly of local talent to *From the Top*, as well as performers from as far away as Massachusetts, the program's home state. Strings rule the day, including a guitarist, harpist, cellist and violinist.

August 17 • *From the Top* travels to the basketball capital of America and to one of the great college music departments in the country, for a show featuring a special guest, master cellist Janos Starker. Representing the Hoosier State are The Indiana University Violin Virtuosi and a young native Bloomington cellist. Also appearing are a harpist from Illinois and a pianist from Washington state.

August 24 • From sunny Florida, an edition with young classical musicians from around the world. Performers come from as far away as Russia and Iceland, and from as close as Wellington, Florida (home of the 2002 Sphinx Competition Laureate). This show promises to be an international treat.

August 31 • In Portland, Oregon, Chamber Music Northwest hosts the program from Kaul Auditorium on the campus of Reed College. Among this week's highlights will be an extraordinary performance by one of America's best hand-bell choirs.

Composer Benjamin Britten, whose opera *Peter Grimes* will air on *JPR Saturday Morning Opera* on August 17, hosted by Don Matthews.

iJPR



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

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KLAMATH FALLS

KNCA 89.7 FM

BURNLEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00am-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30pm-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards and the JPR news team.

6:00pm-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

SATURDAYS

6:00am-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am

Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

NORTHERN CALIFORNIA ONLY:

10:30am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray

Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00pm-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00pm-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00am-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

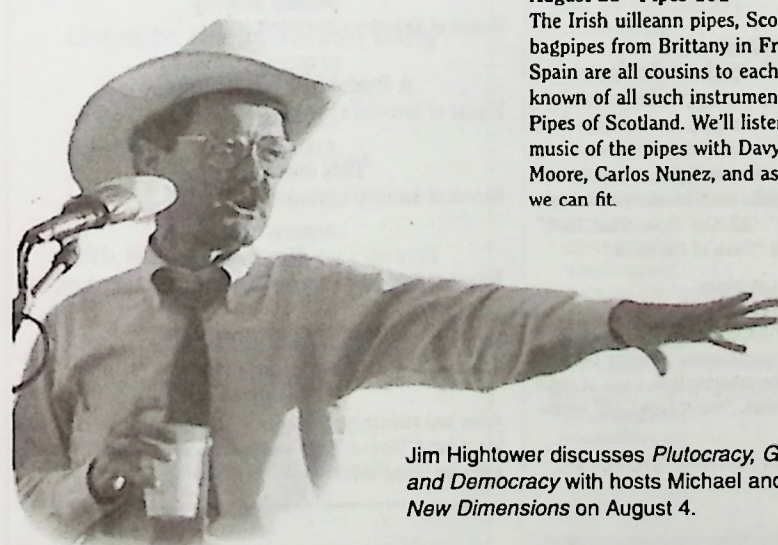
Marian McPartland's Piano Jazz

August 4 · Harry Pickens

Pianist Harry Pickens combines music-making with powerful insight into jazz. He has performed with James Moody, Milt Jackson, and Wallace Roney. Pickens explores tunes as poetry, using textures and harmony to "unfold" words. His belief in the spirit of improvisation is evident as he creates a "Blues for Marian." McPartland joins him to create their own version of "Giant Steps."

August 11 · Cecilia Smith

Vibraphonist Cecilia Smith is a leading proponent of the Four Mallet Technique. She has performed with Cassandra Wilson, Mark Whitfield and Randy Weston, among others. She and McPartland combine their talents as they improvise on "Old Devil Moon." Smith also shows off her own compositions on "Lullaby for Miles and Bill," and a piece dedicated to her mother, "Mourning Before Grace."



Jim Hightower discusses *Plutocracy, Globaloney, Populism and Democracy* with hosts Michael and Justine Toms on *New Dimensions* on August 4.

August 18 · Ralph Sutton

Piano Jazz remembers pianist Ralph Sutton with this encore broadcast from 1986. He and McPartland reminisce about their fifty-year friendship in jazz. He solos on two Fats Waller tunes "Viper's Drag" and "Alligator Crawl," which he made famous. Together with host McPartland they play a Willard Robison medley including "Guess I'll Go Back Home This Summer," "Deep Summer Music," and "T'aint So."

August 25 · Monica Mancini

Vocalist Monica Mancini debuted in the Henry Mancini Chorus and spent more than two decades as a backup singer before emerging as a solo performer. Influenced by her famous father's songs and her mother Ginny Simms' vocal arrangements, Monica Mancini's phrasing, style, and sound are undoubtedly her own. She joins McPartland to celebrate the family legacy with classic Mancini tunes like "Moment to Moment," "Dear Heart," and "Two for the Road."

New Dimensions

August 4 · *Plutocracy, Globaloney, Populism and Democracy* with Jim Hightower

August 11 · *Personal Mastery with Ease and Grace* with Maria Nemeth

August 18 · *Rediscovering America's Founding Principles* with Jacob Needleman

August 25 · *Interview with Afghanistan-born columnist Tamim Ansary*

The Thistle & Shamrock

August 4 · Where to Next?

After exploring every nook and cranny of this music in the course of one thousand episodes of *The Thistle & Shamrock*, this week we'll listen to some emerging trends and new names.

August 11 · Western Lilt

Hear music from Lewis, Skye, Barra, and other locations in the Western Isles of Scotland this week. Gaelic singer Maggie MacInnes makes a welcome return to *The Thistle & Shamrock* to introduce us to her latest recording.

August 18 · Time to Dance

The infectious rhythms of Celtic music were always intended to bring you to your feet and set you dancing. Limber up for this hour of music, featuring Alasdair Fraser, Trian, and a pair of traditional dance bands from Ireland and Scotland.

August 25 · Pipes 101

The Irish uilleann pipes, Scottish lowland pipes, and bagpipes from Brittany in France, and Galicia in Spain are all cousins to each other and to the best known of all such instruments: the Great Highland Pipes of Scotland. We'll listen through the varied music of the pipes with Davy Spillane, Hamish Moore, Carlos Nunez, and as many more pipers as we can fit.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

BLACKENED CHICKEN SALAD (Makes 4 Servings)

1/2 med red onion, chopped
1/4 cup chicken broth
1/2 tsp white pepper
2 tbsp Balsamic vinegar
1/2 tsp ground red pepper
1 tsp cornstarch
1/2 tsp coarse black pepper
4 tsp Dijon mustard
1/2 tsp oregano
1 tsp extra virgin olive oil
1/2 tsp thyme
1/4 tsp salt
1/2 tsp basil
8 cups Romaine lettuce leaves
2 cloves garlic, chopped
1 cup red bell pepper, chopped
4 oz. chicken breasts, skinned & boned
1 small can mandarin orange segments
canola or olive oil cooking spray

In medium bowl, combine onion, white and red and black pepper, oregano, thyme, basil, and garlic; stir well. Rub spices on chicken. Coat large cast-iron skillet with cooking spray, and place over high heat. When skillet is hot, add chicken; cook each side 3 minutes to blacken. Remove chicken, and cool. Cut chicken crosswise into thin slices; set aside.

In small saucepan, combine broth, vinegar and cornstarch; stir well. Bring to boil, over medium heat. Cook for 1 minute, stirring constantly. Remove from heat; stir in mustard, olive oil, and salt. In large bowl, combine chicken, vinegar mixture, lettuce and bell pepper; toss until well coated. Top with mandarin oranges, and serve.

Nutritional Analysis (per serving):

Calories 10% (199 cal), Protein 41% (21 g)
Carbohydrate 3% (11.6 g)
Total Fat 5% (3.6g), Sat. Fat 3% (0.68 g)
Calories from Protein: 52% Carbohydrate:
28% Fat: 20%

News & Information Service

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

MONDAY-FRIDAY

5:00am-7:00am
BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am
The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am
The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.
Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm
To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm
The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm
Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KRVM EUGENE ONLY:

3:00pm-4:00pm
The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm
The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm
Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KRVM EUGENE ONLY:

6:00pm-7:00pm
The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm
The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

5:00am-8:00am
BBC World Service

8:00am-9:00am
Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am
Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm
Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm
This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm
Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm
Fresh Air Weekend

7:00pm-8:00pm
Tech Nation

8:00pm-9:00pm
New Dimensions

9:00pm-11:00pm
BBC World Service

11:00pm-1:00am
World Radio Network

SUNDAYS

5:00am-8:00am
BBC World Service

8:00am-10:00am
To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm
Studio 360

11:00am-12:00pm
Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm
A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm
This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm
Rewind

Repeat of Saturday's broadcast.

KRVM EUGENE ONLY:

3:00pm-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

People's Pharmacy

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

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Art



ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival, the nation's oldest and largest rotating repertory theatre, presents its 2002 Season of eleven plays in three theatres. Performances at the New Theatre: William Shakespeare's *Macbeth* (through Nov. 3); and *Playboy of the West Indies* by Mustapha Matura (through Nov. 3). In the Angus Bowmer Theatre: William Shakespeare's *Julius Caesar* (through Nov. 3); *Noises Off* by Michael Frayn (through Nov. 2); *Who's Afraid of Virginia Woolf?* by Edward Albee (through Nov. 3); and *Saturday, Sunday, Monday* by Eduardo de Filippo (through Nov. 2). On the Elizabethan stage: William Shakespeare's *The Winter's Tale* (through Oct. 11); *Titus Andronicus* (through Oct. 12); and *As You Like It* (through Oct. 13). The festival also offers The Green Show in the Courtyard (through Oct. 13); The Daedalus Project (Aug. 19); as well as a number of lectures, backstage tours, concerts, and park talks. (541) 482-4331

◆ Oregon Cabaret Theatre continues its presentation of *Route 66* through Sept. 2 with performances Wed.-Mon. @ 8pm (no Tues. shows and no matinees). Take a high-octane joyride with a truckload of rocking pop songs from the '50s & '60s. (541) 488-2902

◆ Actors' Theatre in Talent continues its presentation of *How I Learned To Drive* by Paula Vogel through Aug. 26 @ 8pm and Sundays @ 2pm. This Pulitzer Prize-winning play is a perceptive and disquieting look at the intimate relationship between a young girl and an older man. (541) 535-5250

Music

◆ Britt Festivals celebrates its 40th year of entertainment on the hill in Jacksonville, under the stars, with the stars—through Sept. 7 with the following performances in August: Fri. 8/2 @ 8pm Festa Italiana: Notte Primo/Judith Ingolfsson/Britt Orchestra; Sat. 8/3 @ 8pm Festa Italiana: Pio Musica/Benedetto Lupo/Britt Orchestra; Fri. 8/9 @ 8pm Andre Watts/Britt Orchestra; Sat. 8/10 @ 7:30pm The Elastic Band/Britt Orchestra; Fri. 8/16 @ 8pm Mahler IV/Kendra Colton/Britt Orchestra; Sat. 8/17 @ 8pm Tutunov Plays Brahms/Alexander Tutunov/Britt Orchestra; Sun. 8/18 @ 8pm The Three Conductors - Trudeau, DePreist, Bay/Britt Orchestra; Mon. 8/19 @ 8pm Daniel Rodriguez w/Mus. Dir. Tom Scott/members of

Britt Orchestra; Thurs. 8/22 @ 8:30pm Sean Curran Dance Company; Fri. 8/23 @ 8pm Suzee Griley Dance Ensemble; Sat. 8/24 @ 8pm *When the Spirit Moves* Dayton Contemporary Dance Company/Dirty Dozen Brass Band; Wed. 8/28 @ 7:30pm Ray Charles/Eric Bibb; Thurs. 8/29 @ 7:30pm Dwight Yoakam/Todd Snider; Fri. 8/30 @ 7:30pm Jewel/Special Guest TBA; Sat. 8/31 @ 7:30pm Ralph Stanley & The Clinch Mountain Boys/Stacey Earle & Mark Stuart. (541) 773-6077 or (800) 882-7488 or www.brittfest.org

◆ Rogue Theatre in Grants Pass presents *Amazing Rhythm Aces* on Sat. Aug. 10 at 8pm. Tickets \$23/\$25. (541) 471-1316



The Robert Cray Band closes this year's *Music on the Half Shell* free concert series in Roseburg on August 20.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Exhibits

◆ Schneider Museum of Art on the campus of Southern Oregon University presents *Crater Lake Centennial Exhibition* with forty-nine national and international artists' interpretations of Crater Lake. This exhibit runs through Oct. 5. Museum hours are Tues.-Sat. 10am-4pm and First Fridays 10am-7pm. (541) 552-6245 or www.sou.edu/sma

◆ Hanson Howard Gallery on Main St. in Ashland presents oil paintings by Clifford Wilton and clay sculpture by Hanno Hagen through Aug. 31. A First Friday Reception will be held Aug. 2 from 5-8pm. (541) 488-2562 or www.hansonhowardgallery.com

◆ The Living Gallery continues with acrylics and oils and Crater Lake work by Michael Ferguson of Seattle through August. Located at 20 S. First St. downtown Ashland, an artist reception will be held on First Friday July 5 from 5-8pm. (541) 482-9795

◆ JEGA Gallery & Sculpture Garden presents works of special guest artist, Deb Van Poolen, new watercolor nudes, through August. Demonstrations of sculpting methods by guest artists will be held during art walk. Workshops continue on Wednesdays/Saturdays through August. (541) 488-2474

◆ Rogue Gallery and Art Center in Medford continues its presentation of the Pacific Northwest Exhibition 2002 through Aug. 24. Works include oil, acrylic, watercolor, mixed media, and pastel. Hours are Tues., Thurs. Fri. 10am-5pm, Wed. 10am-6pm, and Sat. 11am-3pm. (541) 772-8118

◆ FireHouse Galleries present works of American Association of University Women through Aug. 31, with a reception Aug. 2 from 6-9pm. (541) 479-3290

◆ The Art & Soul Gallery features Medford artist Carol Cochran's paintings throughout August. Opening reception August 2, 5-8pm, with classical guitarist Jaxon Williams performing, and many gallery artists present. 247 E. Main St., 488-9006. www.artandsouलगallery.com

Other Events

◆ Southern Oregon Historical Society celebrates the Crater Lake Centennial with a new exhibit July 17, *Crater Lake: Capturing the Splendor* at the Jacksonville Museum. This photo essay chronicles the early days of the lake as a National Park, and features the nation's first glimpse of Crater Lake taken by local photographer, Peter Britt. Admission is charged. (541) 773-6536

◆ Historic Hanley Farm in Jacksonville is open for the season. Special theme weekends are offered with live demonstrations, hands-on activities, and fascinating peeks into history. Admission is charged. Call the Southern Oregon Historical Society for more information. (541) 773-6536

◆ Ballet Rogue continues its presentation of *Ballet in the Park* on Mon. Aug. 5 and Aug. 12 at 7:30pm at the Butler Band Shell in Ashland's Lithia Park. Programs include classical, romantic, neoclassical and contemporary pieces with *La Bayadere Act II, Kingdom of the Shades*, as the classical showpiece. Pre-performance lectures will be held on performance nights at the gazebo near the bandshell at 6:30pm. Admission is free. (541) 535-4112

◆ Dance in Southern Oregon, published by Craterian Performances, lists ongoing classes, workshops and performances related to many types of dance. (541) 482-2253

◆ Arts Council of Southern Oregon lists information on competitions & fairs, conferences, workshops, job opportunities and grants for artists and arts organizations in a quarterly newsletter. Currently, applications are available for Artists in the Schools Program. (541) 779-2820

KLAMATH FALLS

Theater

◆ Klamath Actors Studio and Hosanna Christian School present eight consecutive performances of a large-scale production of the Andrew Lloyd Webber/Tim Rice musical, *Joseph and the Amazing Technicolor Dreamcoat*, directed by Kathleen Adams, at the Ross Ragland Theater, 218 N. 7th St., through Aug. 6 at 7:30pm and Sun. matinee at 2pm. Reserved tickets are \$14 and \$12 at the booth in Jefferson Square Mall, 2848 S. 6th St., or at the box office during the run of the show. (541) 884-8484

Exhibits

◆ The Klamath Art Association Gallery presents a special membership show of work by local artists and photographers depicting Crater Lake and its history Aug. 4 through 30. An opening reception will be held on Sun. Aug. 4 from 12-4pm. (541) 883-1833

◆ The Klamath County Museum continues its presentation of Crater Lake Historic Photographs & Memorabilia at the museum, 1451 Main St., Tues.-Thurs. from 9am-5pm. A lecture on the Crater Lake Centennial will be held Aug. 15 from 7-9pm. (541) 883-4208



Deb Van Poolen's new watercolor nudes are on display through August at JEGA Gallery and Sculpture Garden in Ashland.

UMPQUA VALLEY

Theater

◆ Umpqua Community College presents its summer musical in Jacoby Auditorium Aug. 1 through 4: Thurs., Fri., Sat. at 8pm and Sun. matinee at 2pm. (541) 440-4691

Music

◆ *Music on the Half Shell* continues its season of free concerts in Roseburg's Stewart Park with Joan Baez on Aug. 13 and The Robert Cray Band on Aug. 20. Concerts at 7pm. (541) 677-1708 or www.halfshell.org

◆ Winston's *Riverbend Live!* 2002 season concludes its series of free concerts with Cowboy Poetry Night featuring Rod Nelson, Lavern Straw Berry, and vocalist Lorraine Rawls on Aug. 2 from 7-9pm in the stage area of Riverbend Park located on the South Umpqua River in Winston. Bring your blanket or lawn chair (no pets), and

enjoy a variety of food concessions or bring your own picnic basket. (541) 679-9732 or visit the website www.riverbendlive.org

Exhibits

◆ Deer Creek Gallery continues its presentation *Out of the Blue*, mixed media exhibit of Crater Lake National Park, plus Carol Young's northwest wildlife sculpture, through Sept. 3. Hours are Wed.-Fri. 11:30am-5:30pm, 717 SE Cass Ave. in Roseburg. (541) 464-0661

Other Events

◆ Crater Lake National Park presents its Centennial Re-dedication Ceremonies on Aug. 25. (541) 594-3000

◆ Oregon State Bluegrass Festival will be held at Riverbend Park, Winston, Aug. 23 through 25: Fri. 7-10pm, Sat. 10am-10pm, and Sun. 10am-4pm. (541) 679-2426

CONTINUED ON PAGE 31

Wanted: Artscene Editor

Do you have a passion for the arts, strong writing/word processing skills, and a desire to volunteer in public radio? The *Jefferson Monthly* is seeking a new editor for Artscene, since our beloved editor Miki Smirl is moving away. Please contact Eric Alan, Editor, (541) 552-6301, or ealan@jeffnet.org.



The Art & Soul Gallery in Ashland features Carol Cochran's paintings in August.

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FROM NATIONAL PUBLIC RADIO



RECORDINGS

Fred Flaxman

Clever Musical Miniatures

The American composer Leroy Anderson (1908-1975) is the O. Henry of the music world. He came out with one short, clever, successful orchestral miniature after another, but almost never tried his hand at anything larger. O. Henry wrote one short, clever, successful story after another, and never published a novel.

But there the points of similarity end. O. Henry, who was born in North Carolina in 1862, had minimal formal education. Anderson, who was born and raised in Cambridge, Mass., was educated in the local schools, including Harvard, from which he received his B.A. (Magna cum laude) and M.A. in music.

Anderson, the son of Swedish immigrant parents, led an exemplary life. O. Henry, whose real name was William Sydney Porter, was sentenced to five years in jail for embezzling funds from a bank for which he had worked. Three years and about a dozen short stories later, Porter emerged from prison as "O. Henry" to help hide his true identity. He moved to New York City, where over the next ten years before his death in 1910, he published over 300 stories and gained worldwide acclaim as America's favorite short story writer.

Anderson certainly deserves worldwide acclaim as America's favorite orchestral miniature composer. And it all started with his first music lessons from his mother, who was a church organist.

At the age of just 11, Leroy Anderson (whose real name was Leroy Anderson) began piano studies at the New England Conservatory of Music. For his high school graduation he wrote, orchestrated and conducted the class song. Next came Harvard, where he wrote arrangements for the Harvard Band which are still played today.

In 1936 he was asked to make an arrangement for the Boston Pops Orchestra, the first of many he was to do for them. Arthur Fiedler, the conductor, encouraged him to bring him an original

work. The result was "Jazz Pizzicato," Anderson's first composition. The Pops premiered it in 1938.

Anderson spent World War II in the Army Counter-Intelligence Corps, where his proficiency in German and Scandinavian languages served him well. "The Syncopated Clock," one of his most famous compositions, dates from this period. I would nominate this piece and Anderson's "The Typewriter" as two of the wittiest and cleverest musical compositions in the orchestral repertoire.

Shortly after the war, Anderson wrote another of his most famous, now classic compositions: "Sleigh Ride." It was written during a heat wave and had nothing at all to do with Christmas—just winter. Nevertheless, it has reappeared during the Christmas season ever since.

Anderson conducted his own orchestra from 1950 to 1962. He gave the first performances of many of his pieces at the same time as they were being recorded.

In 1952 "Blue Tango," one of his finest orchestral works, became the top "single" of the year. It was No. 1 on the Hit Parade for 22 weeks. Anderson's own recording of it earned him a gold record, which was unprecedented for an instrumental symphonic recording.

What about longer orchestral compositions? Well, Anderson tried one, and I think it came out very well, but he evidently didn't agree with me. He composed *Piano Concerto in C* in 1953 and conducted its first performances in Chicago and Cleveland. But he then withdrew the work, intending to improve it, which he never did. His family decided to publish the work as the composer had originally written it, and I'm very glad they did. It is available on compact disc with Stewart Goodyear at the piano and the Cincinnati Pops conducted by Erich Kunzel (Telarc CD 80112).

Anderson also made one attempt at writing the music for a Broadway show. His music was successful, but the show,

Goldilocks, only lasted for 158 performances. The original cast album is still available on compact disc (Sony Broadway CD/SC 48222).

Although lacking in long-form orchestral output, Anderson did compose two longer symphonic arrangements called *A Christmas Festival* and *Irish Suite* which have earned a permanent place in the repertoires of many orchestras.

Every red-blooded American record collection should have at least one all-Anderson CD. I have three which I can recommend: Naxos American Classics (8.559125) features Richard Hayman and his Orchestra, and includes "The Syncopated Clock," "The Typewriter," "Trumpeter's Lullaby," "Fiddle Faddle," "Blue Tango," "Bugler's Holiday," "The Waltzing Cat," "Plink, Plank, Plunk!," "Belle of the Ball" and "Sleigh Ride," plus several other selections.

These pieces are also included on RCA Victor's Red Seal recording (9026-68048-2) with the Saint Louis Symphony Orchestra conducted by Leonard Slatkin. That CD wins the award for the cleverest cover, which features a cartoon typewriter with parts that seem to move as you shake the jewel box.

RCA Victor also has a version of *Leroy Anderson's Greatest Hits* with the Boston Pops Orchestra conducted by Arthur Fiedler (9026-61237-2). This includes *Irish Suite*, taking more than 21 minutes of the 63-minute recording.

Leroy Anderson's music is so familiar. It has been used for theme music on television programs, as musical transitions on *All Things Considered*, as background music in elevators and doctor's offices. Music that familiar risks being taken for granted and not being appreciated for its true quality... and cleverness.

So, do me a favor. Don't put on Leroy Anderson as you read O. Henry's short stories. You'll enjoy each much more if you give them both your undivided attention.

■

Fred Flaxman's "Compact Discoveries" articles, which appeared originally in the *Jefferson Monthly*, may now be found at www.fredflaxman.com, along with his writings on other subjects, from dishwashing to what he learned about life from his dog.

ARTSCENE *From p. 29*

OREGON & REDWOOD COAST

Theater

◆ Little Theatre on the Bay concludes its presentation of *Little Ole Opry on the Bay*, directed by Martha, Leah and Mary Houghton, on Aug. 3 @ 8pm and Aug. 4 @ 2pm. Located at 2100 Sherman & Washington in North Bend. All seats are reserved and tickets are \$10. (541) 756-4336

◆ Bandon Playhouse presents *No Wrinkles, New Wrinkles* Aug. 23, 24, 25, 30, 31 and Sept. 1 @ 8pm with Sun. matinees at 2pm. This double-edged musical revue of the songs of the '50s and '60s is performed by high school students and recent graduates of Coos and Curry Counties. Directed by Nella Abbott and Linda Radford; musical direction by Michael Almich and Marty Crouse. (541) 347-9862

Music

◆ Pistol River Concert Association presents Bryan Bowers, traditional autoharp, Fri. Aug. 16 @ 8pm in Pistol River Friendship Hall. (541) 247-2848 or www.pistolriver.com

Exhibits

◆ The Southern Coos Hospital & Health Center in Bandon present two shows in August. In the hospital gallery, selected works by Bandon High School Art students, including sculptures, masks, paintings, prints, collages, drawings, mosaics, and photography. Open daily from 7am-10pm. (541) 347-2426 And at the Specialty Outpatient Clinic: Huichol Indian yarn paintings and masks from the collection of

Barry & Bonnie Joyce of Lampa Mountain, Coos County. Open Mon.-Fri. 8am-4:30pm. (541) 347-8283

Other Events

◆ Oregon Coast Extended Arts Network publishes an arts newsletter with listings of exhibits, performances, concerts, workshops, and arts related opportunities. (541) 265-9231 or www.coastarts.org

NORTH STATE CALIFORNIA

Exhibits

◆ Redding Museum of Art and History continues its presentation of *A Case for Collecting: The History of the Redding Museum's Basket Collection* through Summer 2002. (530) 243-8850

◆ The Ferndale Arts Cooperative gallery is located at 580 Main Street in the Victorian village of Ferndale and is open daily from 10am-5pm. (707) 786-9634.

Other Events

◆ Mt. Shasta Ski Park celebrates cultural diversity with its three day World Music Festival on Fri.-Sun./Aug. 9-11. The park will be open to concert goers only. Live performances each evening will include artists such as Don Carlos, Michael Rose, and Eco Mouse. A climbing wall, mountain biking, camping, para gliding, international cuisine, and an open air marketplace top off this event. (530) 926-8600 ■

INSIDE THE BOX

From p. 15

maximum control is essential," said one of the research associates who co-developed the receiver implant at MIT Media Lab Europe.

As with many new technological advancements, I find all this tooth stuff to be both exciting and a bit scary too. Either way, the future is coming to a mouth near you and we can only hope that we haven't bitten off more than we can chew. ■

Scott Dewing is an IT consultant and writer. He lives in Ashland, Oregon.

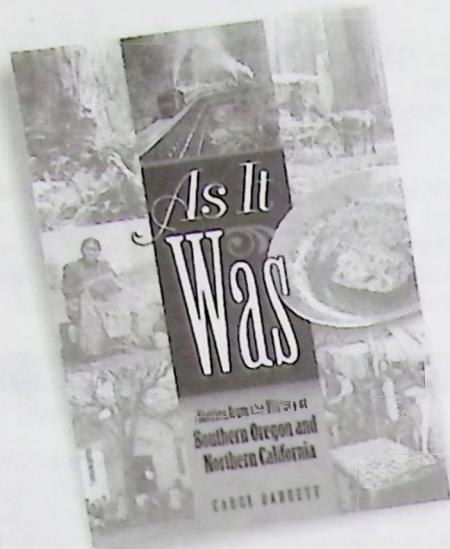
TUNE IN



Host George Ewart explores the contemporary jazz world and its debt to the past.

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As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

By CAROL BARRETT

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AS IT WAS

Carol Barrett

Cheap Jack Communities

Gold camps popped up overnight. They were known as "cheap jack municipalities."

Every time there was a gold strike, or rumors of one, a bustling camp would appear. They were built with whatever could be found. Since there were no roads, what was brought in was on horse or mule, but the miners were creative people. A brush hut could be made with four corner posts covered with leafy brush wood. The sides might be roughly woven. Another man might make a shelter by erecting a ridge pole leaning against a tree. This he covered with a blanket or sloping sticks and brush. Sometimes a shelter was only carved out of overhanging branches. In good weather, no shelter was needed.

Once established, a cheap jack community would quickly attract a store keeper. One of his first items for sale would be muslin. The muslin made more pretentious tents possible. When cut lumber became available, muslin covered the wooden house frames. These would be painted on the outside and give the appearance of a substantial building.

The paths that were left between tents could hardly be called streets or roads. It would take some later planner to lay out a town and sell house plots, but it rarely happened that a cheap jack municipality lasted long enough for this to happen.

Source: *Gold and Silver in the West*, Y.H. Watkins;
Bancroft's History, p389

Farm Security Administration

During the Great Depression, the Farm Security Administration set up tent camps for migrant workers. It was said the idea for the camps came from an ex-circus man who was accustomed to traveling homes. These tent towns were mobile and set up at harvest time as temporary homes for laborers. One tent acted as an office

where local farmers could call in when they needed workers.

Tent towns such as these inspired advancement in outdoor toilets. A concrete catch basin was formed in the toilet pit. A little water was added. Yeast cakes were dissolved and added to the water which in turn worked on the waste, keeping it odorless and pure.

Source: *Fair By Eleven*, Hagan Moore

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TENT TOWNS SUCH AS THESE
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Poker Bar

Poker was the gold miners' choice of games, as can be attested to by the number of places they named "Poker." Bret Harte made the name famous by publishing *The Outcasts of Poker Flat*. There were several Poker Flats, but his Poker Flat was entirely fictional.

Poker Bar, in Siskiyou County, started out as Polka Bar, when a German company mined here in 1856. There were also Poker Camp, Poker Creek and just plain Poker. All have ceased to exist or have changed their names to something considered more respectable.

Source: *California Gold Camps*, Gudde

Sisson

Berryvale, California was on the old North South road used by the Hudson Bay trappers and later by the mules trains that supplied the miners. When a railroad was proposed, J.H. Sisson donated land. The Berryvale post office was moved and the town renamed Sisson.

Sisson became a boom town, furnishing lumber for the railroad, and it continued exporting lumber. It was well-known for its

saloons. The Sisson newspaper, *The Mascot*, reported in 1891 that Sisson had one saloon for every forty people. Some saloons were connected with hotels, others with brothels. Some were elegant establishments, while many were small and of short duration.

The 1981 edition of *The Siskiyou Pioneer* lists seventy-two licensed saloons for Sisson and apologizes that the list is "probably not complete."

J.H. Sisson was a Quaker. The Quakers were opposed to alcohol. This was not a problem for J.H.. Records show that he ran a saloon called Sisson's Station, but the liquor license was registered in his wife's name.

Source: *Siskiyou Pioneer*, 1981 and 1982



LITTLE VICTORIES

Mari Gayatri Stein



FROM: THE GRASS IS ALWAYS GREENER SERIES

This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

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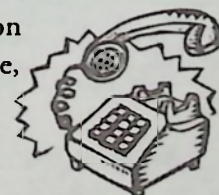


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THEATER

Molly Tinsley

Summer's Ritual

The summer solstice in Ashland makes me think of those spring festivals of Dionysius in ancient Greece, when audiences packed the amphitheatre for marathon performances—trilogies of tragedies, each followed by the comic relief of a raucous satyr play. Here the opening of the Elizabethan Theatre challenges drama devotees with three new Shakespeare productions, while up the street, the Oregon Cabaret Theatre offers to cap things off with song, dance, and pure fun, not to mention fabulous desserts.

This season's OSF trio—*Titus Andronicus*, *As You Like It*, and *The Winter's Tale*—spans the Bard's career. The very early *Titus*, Shakespeare's stab at the popular revenge play, relies heavily on static declamation and a manic plot that herds the characters along from one act of extravagant violence to another. Yet this worthy production uncovers much more than just evidence of future playwriting greatness. Directed by Jim Edmondson with both intelligence and heart, of all things, it highlights the pathos of a humankind ruled by aggression and revenge. William Langan compels our interest as Titus, the old soldier whose notion of honor has turned him into a robot of the state. In an eye blink he betrays his daughter in order to obey his emperor, and when his sons side with their sister, he kills one of them.

Needless to say, hyper-allegiance to a capricious tyrant turns out to be a fatal mistake. Through the machinations of the eerily fascinating Tamora (Judith Marie Bergan), a barbarian queen, Titus is stripped of his status, and loses two more sons, while his daughter Lavinia (Julie Oda) falls victim to horrific mutilation. It's in the depth of Titus's suffering that Langan's performance captivates, revealing emotional subtleties and a desperate humor beneath the old man's deadpan sense of duty.

As You Like It is as different from *Titus* as the light of wit and ingenuity from the

shadowy tumult of the id. Still, director Penny Metropulos' approach to Shakespeare here resembles Edmondson's in its emphasis on clean clarity. Like the deceptively simple set, whose distinctive rake and intriguing doors gradually assert their comic power, this production begins literally on a quiet note, with a dumb show banishment of Duke Senior, Rosalind's father, but by the second half, has woven a complicated, yet finely balanced web of hilarious confusion.

At the center are the vividly realized, counterposed cousins. Rosalind, played by Deidrie Henry, exudes the free-wheeling energy of an adorable tomboy, while Vilma Silva as Celia stays grounded with a Mary Poppins blend of propriety and spunk. Dan Donohue's elegant, almost prim Touchstone succumbs to the best Audrey (Alicia Mandelkow) I've ever seen—gawky but winsome, not the usual buxom bimbo—and the pantomime death threats with which he scares off his rustic rival are pure genius. It's difficult not to attach positive superlatives to every facet of this production. Just when you may have thought you had seen enough versions of this oft-performed comedy, the OSF proposes a perfectly proportioned one that is just as you like it, thoroughly Shakespeare and thoroughly new.

In his penultimate play, *The Winter's Tale*, Shakespeare threw plausibility to the winds, yoking tragedy to comedy, and placing a hungry bear at the point where they meet. Of the many problems this late work poses, the most crucial concerns the sudden onset in Act One of King Leontes' suspicions concerning his wife, Hermione, and his lifelong friend, Polixenes. And while the text of the play insists on Hermione's fidelity, their hitherto happy marriage, and Polixenes' loyalty, Director Michael Donald Edwards' production makes us wonder.

The Leontes (John Pribyl) of the opening act seems neither regal or appealing, but rather a petulant golden boy, used to

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getting his way. It's Christmas in the 1950s, and the holiday scene conjures the chilly stiffness of an official photo op. A giant, artificial white tree dominates its midst like a comment on Leontes' ego. The more repressed and repressive this patriarch appears, the more credible becomes the eruption of his jealousy, but the more puzzling is Hermione's (Catherine Lynn Davis) supposed devotion to him. When she removes a long evening glove to allow Polixenes to examine her palm, then places his hand on her pregnant belly, is she exposing her subconscious rebellion? These intimacies may make Leontes' paranoia a little more explicable, but they confuse as much as they clarify. So does the scene shift to Bohemia and its tie-dyed take on the sixties. While the bussed-in tenth-graders in the audience may cheer Autolycus-as-rock star in a psychedelic VW, the central thread of Leontes' repentance and transformation gets lost.

Coincidentally, *Route 66*, the summer offering at the Oregon Cabaret, also highlights the shift in spirit between the fifties and the sixties, though in this case, the difference is expressed through road songs before the Beach Boys as opposed to during their heyday! Beneath a huge radio dial that flips itself, an irresistible, talented quartet—Brandon Collinsworth, Scot Davis, Andrew Zane Fullerton, and Michael Jenkinson—sings and dances and jokes its way through the two decades, thirteen cities, and twice as many wild costume changes. I could run for a week on the energy just one of these dynamos must burn in every show. By the final number, they have more than earned our grateful applause—Collinsworth for his comic pathos, Davis for his handsome versatility, Fullerton for his Tommy Smothers goofiness, and Jenkinson, who also created the choreography, for his precise professionalism. Expect spoon playing, finger snapping sing-alongs, cross dressing, and a chorus line of highway patrolmen, as well as a juicy dose of nostalgia. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

POETRY

BY PAUL MERCHANT

Three Pages from American History

1

They came to a fine little river. Fragrant strawberries hung in heavy clusters. Flocks of turkey, deer prancing, companies of young Cherokee gathering the ripe berries, others reclining under magnolia. A group advanced with modest maiden blush, presented their baskets, merrily telling us their fruit was ripe and sound. And now taking leave, traversing obliquely their flowery beds, arrived in town in the cool of the evening.

2

An image of paint and light, the fur traders descend the Missouri as if alive. They study us so closely in passing, these two with their cargo of death, and the black bear cub in the prow of the canoe. They go down the river, steady between their reflections and the luminous sky. A moment later they would have been gone.

3

Iron from the Welsh hills drawn into lines through prairie grass penetrates straight to the golden West, a knife in living skin opening a wound not to be closed forever. Grazing buffalo lift their heads, keeping their distance in front of the work gangs. Riders watch from the red bluffs as the wild horse shatters the night in a shower of sparks and hissing steam. The iron enters their soul. Opening of territory, a surgical operation for the better health of the body politic. The world it cuts, nothing will stitch together.

Paul Merchant is Director of the William Stafford Archives in Portland. He is author of a book of poems, Bone from a Stag's Heart, editor of three plays by Thomas Heywood, and co-editor of William Stafford's Crossing Unmarked Snow. For the last two years he has collaborated in a poem and art exchange with painter Dale Rawls for the project Word & Hand, from which this poem is taken. The first stanza of "Three Pages from American History" is verbatim from Bartram's Travels of 1791; the second stanza is a commentary on an 1845 painting by George Caleb Bingham, "Fur Traders Descending the Missouri."

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

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